

المملكة العربية السعودية
وزارة التعليم



جامعة الجوف
Jouf University



مجلة جامعة الجوف للعلوم الإنسانية
Jouf University Humanities Journal

مجلة علمية محكمة

العدد السادس



مركز النشر بجامعة الجوف
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مجلة جامعة الجوف للعلوم الإنسانية
Jouf University Humanities Journal

مجلة علمية محكمة

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Jouf University Humanities Journal

مجلة علمية محكمة

هيئة تحرير المجلة

المشرف العام على المجلة

سعادة الدكتور سالم بن مبارك العنزي

وكيل جامعة الجوف للدراسات العليا والبحث العلمي

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ



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الأهداف :

تهدف المجلة إلى تحقيق الأهداف الآتية :

- 1- نشر الدراسات العلمية الأصيلة والمبتكرة في مجال الدراسات الإنسانية .
- 2- تعزيز الصلات العلمية والفكرية مع الجامعات المحلية ومراكز البحوث والمؤسسات المتخصصة في جوانب الفكر والتنمية ، وتبادل الإصدارات العلمية معها .
- 3- تسليط الضوء على الدراسات الجديدة في مجال الدراسات الإنسانية .
- 4- تلبية حاجة الباحثين على المستويات المحلية والإقليمية والعالمية للنشر في مجالات العلوم الإنسانية .

التعريف بالمجلة

إنَّ مجلة جامعة الجوف للعلوم الإنسانية مجلة علمية محكمة تصدر عن وكالة جامعة الجوف للدراسات العليا والبحث العلمي في أبريل ، وأغسطس ، وديسمبر من كل عام ؛ إيماناً منها بالدور الذي تؤديه المجلة في خدمة البحث العلمي؛ والرقى العلمي بجامعتنا ومملكتنا .

وتهدف المجلة إلى الريادة، ومواكبة أحدث المستجدات العلمية ؛ من خلال أمرين؛ الأول: الجهود المخلصة ، و الالتزام بأخلاقيات البحث العلمي، والمنهجية العلمية، أما الآخر: فهو إتاحة الفرصة للباحثين الجادين لنشر إنتاجهم العلمي الذي يتسم بالأصالة والجدة في مجال العلوم الإنسانية باللغتين العربية والإنجليزية في تخصصات: الدراسات الإسلامية، والعلوم الشرعية، وفروعهما، واللغة العربية وآدابها، واللغة الإنجليزية، وإدارة الأعمال، والمحاسبة، والاجتماعيات (التاريخ والجغرافيا)، والقانون .

وقد صدر العدد الأول من المجلة في شهر سبتمبر عام 2014م (ذي القعدة 1435هـ) بمسمى مجلة جامعة الجوف للعلوم الاجتماعية حتى بلغت ثلاثة مجلدات بواقع ستة أعداد في شهر يوليو عام 2017م (شوال 1438هـ)، وهي مدرجة ضمن فهرس الدوريات العلمية تحت رقم إيداع 1439/4537 وتاريخ 1439/5/27هـ ، ورقم ردمد 1658-7812 .

الرؤية : الريادة، والتميز في نشر الدراسات الإنسانية ؛لأجل تنمية مستدامة تحقق للجامعة والمجتمع التطور، والنهوض .

الرسالة : النهوض بالمنظومة البحثية في مجال الدراسات الإنسانية ، وفق معايير الجودة العالمية ؛ لتحقيق مجتمع المعرفة .

Aljouf University Humanities Sciences Journal (AUHSJ) is a refereed academic periodical issued in April, August and September and concerned with research in the field of humanities. It is published by Jouf University. AUHSJ provides researchers in the field of humanities worldwide with the opportunity to have their researches published. The researches have to be original and to fulfil the demands of academic ethics and scientific methodology.

The journal aims to pioneer and keep up-to-date of the latest scientific developments through: sincere efforts and commitment to the scientific research ethics and methodology; to provide an opportunity for thoughtful researchers in the humanities in Islamic studies, Islamic sciences and their branches, the Arabic language and literature, English language, Business Administration, accounting, socials (History and Geography), and Law.

The first issue of the journal was released in September 2014 (Dhul Qa'dah 1435 H) under the name Journal of Al-Jouf University for the Social Sciences till reached three volumes by six issues per month of July 2017 (Shawal 1438H). The journal listed in scientific journals index with the deposit number (4537/1439) (27/5/1439 H) and de 7812-1658.

Vision:

The journal seeks to take the lead in publishing distinguished studies in humanities that fulfill the objectives of sustainable development and achieve improvement and upgrading of existing standards for the university and the community alike.

Mission:

Raising the level of academic research in humanities in accordance with global quality standards to serve the interests of knowledgeable society.

Objectives:

The journal seeks to achieve the following objectives:

1. Publishing original and innovative research and studies in the field of humanities.
2. Consolidating academic relations with local universities, research centers and specialized institutions concerned with intellectual and development issues, and the exchange of academic publications among them.
3. Shedding light and focus on new studies in the discipline of humanities.
4. Meeting the demands of researchers at the local, regional and international levels to publish leading research in humanities.



الرئيسة فتكون باللون الغامق وحجم الخط (18)، وأما متن البحث فحجم الخط (16)،
والهوامش بحجم (12)، والجداول بحجم (10)، وللبحوث الإنجليزية (Times New
Roman)، بحجم (11)، والجداول بحجم (8).

11. يكتب عنوان البحث، واسم الباحث، أو الباحثين، والمؤسسة التي ينتمي إليها، وعنوان
المراسلة، على صفحة مستقلة (باللغتين العربية والإنجليزية). ثم تتبع بصفحات البحث، بدءاً
بالصفحة الأولى حيث يكتب عنوان البحث فقط، متبوعاً بالملخص العربي والملخص
الإنجليزي، ثم كامل البحث.

12. يراعى في كتابة البحث عدم إيراد اسم الباحث، أو الباحثين، في متن البحث صراحة، أو
بأي إشارة تكشف عن هويته، أو هوياتهم، وإنما تستخدم كلمة (الباحث، أو الباحثين)
بدلاً من الاسم أو الأسماء، سواء في المتن، أو التوثيق، أو في قائمة المراجع.

13. يوثق البحث في التخصصات الشرعية واللغوية وفق الآتي:

أ- كتابة الحاشية السفلية يكون بذكر (عنوان الكتاب، واسم المؤلف، والجزء/الصفحة).

ب- يوثق الباحث المراجع في نهاية البحث وفق الآتي:

1- إذا كان المرجع (كتاباً) : (عنوان الكتاب، فالاسم الأخير للمؤلف، فالاسم الأول
والأسماء الأخرى، فاسم المحقق - إن وجد-، فبيان الطبعة، فمدينة النشر: فاسم
الناشر فسنة النشر).

2- إذا كان المرجع (رسالة علمية لم تطبع) : (عنوان الرسالة، فالاسم الأخير للباحث،
فالاسم الأول والأسماء الأخرى، فنوع الرسالة (ماجستير-دكتوراه)، فالمكان: فاسم
الكلية، فاسم الجامعة، فالسنة).

3- إذا كان المرجع (مقالاً من دورية) : (عنوان المقال، فالاسم الأخير للمؤلف، فالاسم
الأول والأسماء الأخرى، فاسم الدورية، فالمكان، فرقم الدورية، فسنة النشر،
فالصفحة من ص... إلى ص...).

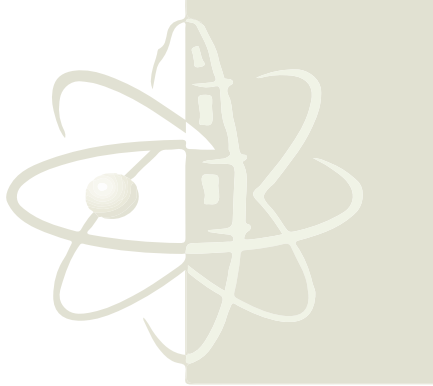
1. يقدم الباحث الرئيس تعهداً موقعاً منه، ومن جميع الباحثين المشاركين (إن وجدوا) يفيد أن
البحث لم يسبق نشره، وأنه غير مُقدّم للنشر، ولن يقدم للنشر في جهة أخرى حتى تنتهي
إجراءات تحكيمه، ونشره في المجلة.
2. هيئة التحرير حق الفحص الأولي للبحث، وتقرير أهليته للتحكيم، أو رفضه.
3. في حال قبول البحث للنشر تؤول كل حقوق النشر للمجلة، ولا يجوز نشره في أي منفذ
نشر آخر ورقي أو إلكتروني، دون إذن كتابي من رئيس هيئة التحرير.
4. الآراء الواردة في البحوث المنشورة تعبر عن وجهة نظر الباحثين فقط، ولا تعبر بالضرورة
عن رأي المجلة.

5. هيئة التحرير الحق في تحديد أولويات نشر البحوث.

6. تُقدّم البحوث إلكترونياً من خلال بريد المجلة الإلكتروني الرسمي :

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7. يجب ألا يتجاوز البحث المقدم للنشر (40) صفحة، متضمنة الملخصين: العربي،
والإنجليزي، والمراجع، والملاحق إن وجدت.
8. يُعدّ ملخصان للبحث: أحدهما باللغة العربية، والآخر باللغة الإنجليزية، لا تتجاوز كلمات
كل منهما (200) كلمة، يليهما كلمات مفتاحية (Key Words) لا تزيد على خمس
كلمات (غير موجودة في عنوان البحث)، تعبر عن المجالات التي يتناولها البحث؛
لستخدم في الكشف.
9. تكون أبعاد جميع هوامش الصفحة الأربعة (العليا، والسفلى، واليمنى، واليسرى) 3 سم،
والمسافة بين الأسطر مفردة، ويكون ترقيم صفحات البحث في منتصف أسفل الصفحة.
10. يكون نوع الخط في المتن للبحوث العربية (Traditional Arabic)، فأما العناوين



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14. يوثق البحث في غير التخصصات الشرعية اللغوية بأسلوب جمعية علم النفس الأمريكية،

الإصدار السادس:

(American Psychological Association – APA – 6th Ed.)

15. ينظم البحث وفق الآتي :

أ/ البحوث التطبيقية: يورد الباحث مقدمة تبدأ بعرض طبيعة البحث، ومدى الحاجة إليه ومسوغاته، يلي ذلك استعراض مصطلحات البحث، ومشكلة البحث، ثم تحديد أهدافه، فأهميته، ثم تساؤلات البحث أو فرضياته. فحدوده، فالإطار النظري والدراسات السابقة، ثم تعرض منهجية البحث؛ مشتملة على: مجتمع البحث، وعينته، وأدواته، وإجراءاته، متضمنة كيفية تحليل بياناته. ثم تعرض نتائج البحث ومناقشتها، والتوصيات المنبثقة عنها. وتوضع قائمة المصادر في نهاية البحث بإتباع أسلوب التوثيق المعتمد في المجلة.

ب/ البحوث النظرية: يورد الباحث مقدمة يمهد فيها للفكرة المركزية التي يناقشها البحث، مبيّنًا فيها أدبيات البحث، وأهميته، وإضافته العلمية إلى مجاله. ثم يعرض منهجية بحثه، ومن ثم يقسم البحث إلى أقسام على درجة من الترابط فيما بينها، بحيث يعرض في كل منها فكرة محددة تكوّن جزءًا من الفكرة المركزية للبحث. ثم في ختام البحث يقدم خلاصة شاملة متضمنة أهم النتائج والتوصيات التي خلص إليها البحث.

16. يتأكد الباحث من سلامة لغة البحث، وخلوه من الأخطاء اللغوية والنحوية.

17. توضع قائمة بالمراجع العربية، تليها قائمة بالمراجع الإنجليزية، وفقًا لأسلوب التوثيق المعتمد في المجلة.

18. يحصل مؤلف (مؤلفو) كل بحث على (10) مستلآت من كل بحث دون مقابل. ويتحمل

المؤلف (المؤلفون) تكاليف ما زاد على ذلك، وعلى المؤلف طلب المستلآت الإضافية قبل الإحالة للطبع، ويكون السداد مقدّمًا.

1. The manuscript must be accompanied by a statement that the manuscript has not been submitted simultaneously for publication elsewhere.
2. The editorial board has the right to decide if the research is valid to be sent to the scientific arbitration or not.
3. All accepted manuscripts become the property of AUHSJ, and must not be published in any other vessel whether in paper or electronically without a written permission from the editor in chief.
4. Opinions in the manuscripts do not express AUHSJ view; rather they express only the researchers' views.
5. The editorial board has the right to set priorities of publishing the research.
6. Manuscripts are submitted electronically through the e-mail address: auhsj@ju.edu.sa.
7. The research has to be written on A4 paper. The manuscript must not exceed 40 pages, including Arabic and English abstracts and references.
8. Arabic and English abstracts have to include the following: research topic, objectives and methodology; the most important results; and the most important recommendations. Each abstract must not exceed 250 words, and it has to be very well written. Each abstract is followed by not more than five Key Words -that do not exist in the title of the manuscript - for indexing.

9. Page margins of the manuscript pages (top, bottom, left and right) must be 3 cm and the line spacing should be single. Also, a manuscript should include page numbers at the middle bottom of the page.

10. The font type in Metn for Arabic research (Traditional Arabic), the headlines are bolded and the font size (18), the search board is the font size (16), margins size (12), and tables size (10), and for English researches (Times New Roman), size (11), and tables size (8).

11. Basic information about the research has to be written in both Arabic and English, and it has to include the following: research title; researcher's full name; what he/she is and place of work; and how to contact him/her. The title of the manuscript, the name of researcher/ researchers, the affiliation institution and the corresponding address must be typed on a separate page, followed by the manuscript pages where the title of the manuscript is typed at the top of the first page.

12. Name/names of the author/authors should not be openly expressed in the manuscript or expressed by any indication that might reveal their identity; however, the word (researcher/researchers) may be used instead of the name in the manuscript, citation and references list.

13. Research in Sharia and linguistic specializations documented as follows:

(A) The footnote shall be mentioning the title of the book, the name of the author and the part / page.

B- The researcher documents the references at the end of the research according to the following:



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Publishing Rules

1 - If the reference (book): (title of the book, the last name of the author, the first name and other names, the name of the investigator - if any -, the statement of the edition, the city of publication, the name of the publisher in the year of publication).

2 - If the reference (thesis was not printed): (the title of the thesis, the last name of the researcher, the first name and other names, the type of thesis (Master-Ph.D.), location: College name, university name, year).

3 - If the reference (an article from a journal): (the title of the article, the last name of the author, the first name and other names, the name of the periodical, place, the number of the periodical, the year of publication, the page from... to ...).

14. AUHSJ adopts the American Psychological Association (APA) Style-6th ed.

15. The manuscript must be organized as follows:

A) Empirical Research: Starts by an introduction that presents the background of the research, for it, and justifications for conducting it. Related studies should be integrated included in the introduction without allocating sub-titles. Then, present the problem followed by the objectives and questions or hypotheses. Afterwards, method that includes: population, sample, materials, and procedures. Data analysis should be included followed by the results and discussion including recommendations. References should be at the end of the manuscript according to the APA Style.

B) Theoretical Study: Starts by an introduction that paves the way for the central idea to be discussed by the research and illustrates the literature review, importance and its scientific addition to its field. Then present the

method followed by sections of the study. Each section must reveal a certain idea that represents part of the central idea. The manuscript should be ended by a comprehensive summary that includes the most significant results that the study concluded.

16. It is the responsibility of the researcher to make sure that the manuscript is free of linguistic, grammatical and typo errors.

17. The Arabic references list should be at the end of the manuscript followed by the English references list according to the APA Style.

18. The researcher(s) will be supplied with (10) free reprints. If additional reprints are wanted, they could be ordered and paid in advanced.

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العدد السادس

الحمد لله الذي علم بالقلم علم الإنسان ما لم يعلم والصلاة والسلام على خير البرية ومعلم البشرية سيدنا محمد وعلى آله وصحبه وسلم، أما بعد،

فيطيب لنا أن نقدم لك قارئنا العزيز العدد السادس من المجلد الرابع للعام: 1441هـ/2019م من مجلة جامعة الجوف للعلوم الإنسانية التي تهدف إلى أن تتبوأ الريادة العلمية والثقافية والفكرية بإضافة الجديد في عالم العلم والمعرفة؛ لمسيرة الحياة الحافلة بالعطاء العلمي.

ومن هذا المنطلق يأتي هذا العدد متضمناً ستة أبحاث اتسمت بتنوع موضوعاتها وراثتها المعرفي، فاشتمل الطرح على ثلاث دراسات في العلوم الشرعية؛ لتروي ظمأ القارئ المتعطش للمعرفة الدينية التي تمس حياته وعقيدته، ودراسة في اللغة العربية، ودراسة في علم الاجتماع، ودراسة في الأدب الإنجليزي، في أولها: قوله تعالى: "لِيُظْهِرَهُ عَلَى الدِّينِ كُلِّهِ" دراسة تفسيرية موضوعية، وثانيها: أقوال الإمام مروان بن محمد الطاطري في الرواة جمعاً ودراسة، وثالثها: الاختيارات الفقهية لأبي محمد عبد الرحمن الحلواني الحنبلي التي خالف فيها المشهور من المذهب، دراسة فقهية مقارنة، واندراج في رابعها: العتبات النصية في رواية الجوهرة والقبطان لزينة الكلباني مقارنة سيميائية، أما خامسها فتناول الأفكار المستقبلية للمقبلين على التقاعد (دراسة مطبقة على موظفي مؤسسات الرعاية الاجتماعية بمدينة حائل)، أما سادسها فهو:

Shakespeare's King Lear and the Fool: Swapping Roles

ونرجو من الله أن يحقق هذا العدد الأهداف المنشودة منه، وأن تستمر مجلتنا وعاء فكرياً ينهل منه الباحثون في كل مكان. والله من وراء القصد.

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Shakespeare's King Lear and the Fool: Swapping Roles

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الملخص

السلوك الطبيعي والمقبول هو أن أي الملك يفترض أن يسلك سلوك الملك وفي المقابل فالمهرج، من الطبيعي أن يظهر من سلوكه نوع من السذاجة والحمق والفكاهة، لكن الفكرة في مسرحية 'الملك لير' *King Lear* لوليام شكسبير معكوسة، بوصفي قارئاً للمسرحية، أعتقد أن 'لير' هو الملك ويفترض أن يتصرف بوصفه ملكاً يتمثل المسؤولية والواجب وفقاً لمنصبه، من المتوقع أن يكون سلوك المهرج ينم عن أنشطة فكاهية ومسلية.

تهدف هذه الدراسة، في محاولة، لسبر غور مفهوم 'انعدام العقلانية' ومقابلها 'الحكمة' من أجل إظهار الأدوار العميقة المقلوبة للشخصيتين الرئيسيتين 'لير' و'المهرج'؛ يعنى بالدراسة إيضاح السلوك الهزلي الفكاهي في شخصية الملك 'لير' وفي المقابل إبراز السلوك الحكيم والمتبصر لدى شخصية 'المهرج' من خلال إتباع المنهج التحليلي الناقد.

الدراسة تُستهل بمقدمة موجزة عن شكسبير وعن مسرحيته 'الملك لير' *King Lear*، ثم تقوم الدراسة في الجزء الرئيس الأول بالتعليق تحليلياً عن سلوكيات 'لير' كشخصية هزلية تمزج بين السخرية والتصرف غير الملائم، ثم تُتبع الجزء الرئيس الثاني الذي يتمحور حول أوجه الحكمة في سلوكيات شخصية 'المهرج'، ومن ثم تنتهي بخاتمة موجزة.

الكلمات المفتاحية: الحكمة، السذاجة والحمق، المسرح الشعري، تبادل الأدوار، هزلي فكاهي

Abstract

Shakespeare's King Lear and the Fool: Swapping Roles

The natural and accepted behavior is that a king should behave like a king. In a different way, a fool might show the conduct of a comedian or a silly person, but the notion in Shakespeare's *King Lear* can be seen reversing. As a reader of the play, I believe that Lear is a king and should show responsibility and obligation according to his title. It is expected that the Fool behaves with amusing and humorous activities.

This study aims to explore the concepts of 'irrationality' and its conflicting 'wisdom' to illustrate the profound inverted roles of the two major characters 'Lear and the Fool'. Through an analytical and critical examination, the study is meant to expose the comic conducts of King Lear and on the other side, the wisdom sides of the Fool.

The paper starts with an introduction about Shakespeare and the sources of the play, then analytically comments, in its first central part, on the behavior of Lear as a comic person mixing hilarity and inconvenient conduct. It is followed by the second central part which deals with the aspects of wisdom in the behavior of the Fool. Then the paper ends with a concise conclusion.

Key Words: comedian, exchange parts, foolishness, poetic drama, wisdom

Introduction

English drama reached its most developed form during the Renaissance, especially the Elizabethan period. It was a phase that perceived the birth of prominent playwrights such as William Shakespeare, Christopher Marlowe, John Lyly, Robert Greene and many others. The dramas of Shakespeare frequently entrap the oratory with the informality that represents mandatory connection showing normal life. Shakespeare took benefit of changes in events, and *King Lear* reproduces original attention in folk comicality.

William Shakespeare (1564-1616) is one of the most significant figures in English drama and poetry during and after the Renaissance or what is known as the Elizabethan age. He is appropriately deemed to be one of the paramount pioneers in English drama. Shakespeare, in the field of English drama, is indisputably the furthestmost studied playwright. He is being thought of as a significant playwright in the center of quite a lot of dramatic traditions. His plays are originated from an enormous selection of literary genres and approaches. Shakespeare availed himself off and did so with notable dramatic appropriateness.

The legend of *King Lear* is an ancient anecdote, famous in England for long epochs before Shakespeare inscribed his play on the subject. The first English version of *King Lear* can be located in Geoffrey Monmouth's *History of the Kings of Britain*, written in 1135. Monmouth's version produced several narratives about Lear, during the sixteenth century, together with Holinshed's *Chronicles* (1577). Probably Shakespeare used various sources so as to produce his play. Whether that is the situation or not, it is typically accepted that Shakespeare wrote his type of story somewhere from *King Lear* (1594). He identified the previous *King Lear* and based his own plot, events and characters.

It might be said that when he collected *King Lear*, he altered and improved expressions, phrases, notions, and dramatic strategies from the ancient play. It was expected for many Renaissance playwrights to pick parts from several diverse sources and integrate them into their plays. Most likely, there was a slight concept of innovation. The Play, *King Lear*, was rooted in the legend of a very prehistoric king named Lear of Britain. As stated by the twelfth century *Historia Regum Britanniae* written around 1137, *King Lear* was said to have survived around the eighth century BCE.

It was inscribed by Geoffrey of Monmouth and has been portrayed as "a brilliantly conceived pastiche of myth, song, and outright invention masquerading as straightforward history" (Brooks, 2000: 5). He was concerned in the political insinuations of his *Historia* as well as in the social chronicle. Therefore, Geoffrey concentrates as much upon the outcome and effect of Lear's achievement in distributing the realm between the two elder daughters, as upon the opening sweetheart rivalry. The anecdote of *King Lear* goes back to that dim epoch in the mythical history of Britain, which came before the Roman conquest.

The legendary epoch provided the fable of Gprbodu to the most primitive Elizabethan tragical dramas and the entire family of traditional stories achieved strange acceptance on the Elizabethan theater during the final span of the sixteenth century. Conceivably the playwright of *King Lear* may be in charge of one or two of the equivalent efforts of the mysterious source, which miserably characterized that age. The most interesting of

these efforts in both internal and external reasons and justifications are *The Lamentable Tragedie of Locrine*. The British prince Locrine was "Lear's legendary ancestor, and the tragedy concerning his career was published in 1595 a year after *King Lear* was produced in the theatre and was first licensed for publication" (Lee, 1909: XXI). The primary direct basis for Shakespeare's drama seems to be *The True Chronicle History of King Lear*, regardless of the variances between the two products. Shakespeare's play ends on a tragic scene, whereas the older chronicle shows a happy ending in which the army forces of Cordelia are triumphant against the forces of Goneril and Ragan. Lear then is brought back to his sovereignty, where he rules for some years and tranquilly dies.

Shakespeare's *King Lear* is a poetic play owing a favor to various necessary sources. The play is a tragedy, but it is the only one of the dramas, which is developed out of comic origins. It is measured by comic essentials clearly delineated by the fool. The brilliance of Shakespeare divulges itself in that he observes the amusing basics in an inspired mode, which transfers the play, *King Lear*, into a glaring tragedy. There are some tragic senses concerning the fool's personality. One of the tragic points is that no one regards him or pays attention to his cautions; second, most of the people to whom he gives advice, they seem not needed. The reader may have expected a pleasing conclusion owing to the playfulness of the fool, but he weaves such features descending toward hopelessness, humiliation, and death.

Shakespeare has shown identical flexibility in amalgamating comedy with tragedy. The Shakespearean idea of amusement can be defined that amusement is an indispensable form of the certainty concerning man in history and it has a profound logical meaning. "Most remarkable are the numerous affinities between Shakespeare's tragic heroes and fools. ... Hamlet plays the fool; Lear abides and cherishes his jester; Othello is gulled and grotesque. In Shakespearean tragedy, fooling matters seriously and fools take center stage" (Bell, 2011: 111). The fools of Shakespeare are persons enjoying intelligence and common sense. The character of the Fool is a significant tie between the actors and the spectators. A significant element of being a proficient fool is his capability to apprehend the spectators and thus mold his role. It is believed that through laughter, life is seen afresh, more deeply than when it is looked at from a severe angle. The importance of the play, *King Lear*, for readers as well as audiences is that the King's madness may let people interrogate about his rationality. The King is destabilizing and is losing his mind.

Hilarious King

To start with the first act, King Lear hysterically has renounced his authority and expatriated his truthful daughter, Cordelia, as well as Kent, the most trustworthy and loyal friend. He puts himself to the intrigues of his dishonest two elder daughters, Goneril and Regan, and submits everything to them who at that juncture use the power freely but against all expectations. The two daughters show no gratitude, loyalty, obedience, attention or mercifulness for their aged father or his safety.

The chief flaw of the King is when he estimates 'appearances' above 'content' when the play is in its start. Lear wishes to be regarded as a monarch, to be delighted with the title of being a king, but his problem is that he wants to evade the duties of the kingdom for his people. Lear's most significant problem is that he appreciates a counterfeit public show of love more than genuine and honest love as if he is solely blind about faithfulness and reality, although he is sure that Cordelia, his youngest faithful daughter, truthfully loves

him.

Since his decision of banishing his dearest daughter, Cordelia, and dividing his land into two parts instead of three between his two disloyal daughters, he has not recovered from his insanity and recklessness all over the play. At the end, but in vain, he comes to appreciate Cordelia over anything else and then places his real affection for Cordelia over any other concern, to the degree that he would prefer living isolated in jail with Cordelia than being a monarch.

According to Patricia, (1996), "The fool taunts his master for making his daughters his 'mother', in a scene that explicitly allies such generational and gender reversal with the familiar proverbial instance of hysteron proteron – putting the cart before the horse" (22). King Lear's position in the play is an essential peculiar character. The idiocy of Lear starts not with the decision of dividing his kingdom into three parts among his three daughters but when he asks:

Tell me, my daughters,—
(Since now we will divest us both of rule
Interest of territory, cares of state)
Which of you shall we say doth love us most¹,

Then the imprudence of Lear is centered as the deep point in his reaction to the response of Cordelia unable to flatter him against her real sincerity and loyalty, and then he says:

Nothing will come of nothing (Act I Scene I: 104)

This response comprises a wise reply but as Thomas Becket says in *Murder in the Cathedral* "To do the right deed for the wrong reason" (Tucker, 1953: 892), 'nothing comes out of nothing' is true but in this context it is misleading because it has no real argument to be based on. Is there any sort of rationality, wisdom, humanity or shrewdness to disclaim and disown his child? It can never reach the degree expelling a son or a daughter for being not satisfying through flattering mouthful speech. In his catastrophic decision, Lear "showed lack of wisdom, having disposed of his throne" (Sousa, 2010: 39). There is no real religion allows such fierce haste decision except a fake one that Shakespeare conceives his ideas from. I guess we can realize that from Lear's swear against The Earl of Kent:

LEAR Now by Apollo —
KENT Now by Apollo, kings,
Thou swear'st thy gods in vain (Act I Scene I: 108).

The above lines are one of the witnesses that Shakespeare depended on mythological beliefs such as the pagan Greek conviction. Lear swears later by Hecate.

There is an attempt from The Earl of Kent to amend the situation and remind the king with the catastrophic results that may happen if the king insists on his mind, Kent stands against the king's foolishness saying:

¹ (updated edition) Edited by Jay L. Halio, William. (2005). The Tragedy of *King Lear*. Shakespeare¹ pp. 101–102. [All passages on *King Lear* are ,Cambridge: Cambridge University Press. Act I Scene I scene and pages will be added to the end of the ,quoted from this source; the number of the act quotation within parentheses.]

When Lear is mad. What wouldst thou do, old man?
Think'st thou that duty shall have dread to speak
When power to flattery bows? To plainness honor's bound,
When majesty falls to folly. Reverse thy state,
And in thy best consideration check
This hideous rashness. Answer my life, my judgment:
Thy youngest daughter does not love thee least,
Nor are those empty-hearted whose low sound
Reverbs no hollowness (Act I Scene I: 107-108).

The clarification of Kent Shows that 'Lear is mad', old, and the 'majesty' of the king 'stoops to folly', and the decision of Lear is full with 'hideous rashness' which is an indication of the wrong perspective of Lear as a king but it is the inventiveness and ingenuity of Shakespeare to build his theme. "King Lear's most distinguishing mark is the violent impatience of his temper. He is obstinate, rash, and vindictive, measuring the merit of all things by their conformity to his will" (Vickers, 2002: 30).

It is natural to start with the main character King Lear, exposing his mind, thoughts, and the way of behavior that let him down to behave like a fool or a jester where "many of the inter-changes between Lear and the Fool contain jokes about foolish men – the punch line being that Lear himself is the true fool" (Pangburn, 2013). In the beginning, the King is shown as a person who enjoys stimulated knowledge through his first appearance and speech on dividing his kingdom equally among his three daughters. It might be said that Shakespeare is responsible for the ingratitude of Lear's daughters, Goneril and Regan. Shakespeare fabricated them as

Judicious punishment: 'twas this flesh begot
Those pelican daughters (Act III Scene IV: 187).

King Lear unintentionally goes furious and becomes a natural comic who expresses a piece of enthused traditional insight. Moreover, he "responds to evil, particularly the cruelty of 'filial ingratitude,' [and] he vacillates between a deep sorrow and an intense desire to act on his vengeful impulses" (Liggett, 2014: 73). It might be said that Lear, like a mad person, shows the complete outcast of all fools. For that idea, Hegerfeldt comments: "the theme of madness is inherent to all grotesque forms because madness makes men look at the world with different eyes, not dimmed by 'normal', that is by commonplace ideas and judgments" (Hegerfeldt, 2005: 143). Furthermore, insanity or madness in this play has a deep-thinking attitude. For a significant part, the wise speech of Lear largely goes unobserved as well as the speech of the fool because the first is mad and the second is a fool. "The trajectory of Lear's slide into madness is attended all along by a corollary crisis of vision" (Sun, Emily, 2010: 49).

The King proposes an option to the conventional realities of the universe that is a crucial element of dramatic festivals. Lear takes the role of the fool not deliberately. Nonetheless, it still comprises the conventional characteristic symbols of insanity. He, like a mad person, arouses a lot of the means of expression at a point or another and his conduct propagates increasingly; it is changeable and inconsistent.

The role that wisdom played in the development of a person was a lifelong affair, particularly so if the person was a governor, and how much Lear lacks wisdom in both personal and public matters even at 80 years of age is driven home to him by his Fool who tells him he has never had it in his life (Raspa, 2016: 54).

It is the directions of the Fool that comment on the behavior of Lear. "The Fool jokes about a topsy-turvy

world where wise men become foolish and describe Lear as a child being punished by his daughters" (Bain et al. 2009: 40) that leads him to punish and banish himself, leaving his conspirators natured with hegemony daughters, to the jungle. The King now is without help in this harsh world facing the storm accompanied by the fool. "Lear had finally been driven into a frenzy. He stood like a wild animal, cursing the storm above, his white hair and beard drenched by the torrents that came down upon him" (Khan, 2005: 34). Furthermore, "in one of the central epiphanies of his long, painful journey, King Lear falls to his prayers on the heath while the storm rages about him" (Carroll, 1996: 148).

The storm reflects Lear's internal battles that he appears in the middle of it, but he has gone mad. "In his monomania, he connects the raging elements with his [two] daughters" (Halio, 2001: 29). Lear surrenders to madness as a reaction to disrespect of his two elder daughters, but the direct reason for such madness is his action against his younger innocent daughter that made his world of kingship comes apart from him. "Unable to beat back the surge of his emotions, Lear suddenly turns his attention outside again, not to curse and rage, but to confess" (Danson, 2014: 31/32): "O fool, I shall go mad" (Act II Scene IV: 173)! Such catastrophe leads him to reach a rampant size of insanity that aroused inside him outbursts of anger with detached reflection, confused friendliness expressions. Lear's sadness is growing after the disobedience of his daughter; nevertheless, our wise Fool still ensures his greatest effort to smoothen his way and does whatever he can do to help.

King Lear shows a face of not a king but a poor old distressed man who is too much trouble with the mind as a result of the brutality of his daughters, who let him lose his royalty. He is not conscious of his attention in the camp of France when seeing his daughter, Cordelia, kneeling in front of him seeking his blessing, he shouts:

Pray do not mock me:
I am a very foolish, fond old man...
I fear, I am not in my perfect mind (Act IV Scene VII: 239).

The King loses himself entirely and attempts to relinquish entirety that had once named him as a real king. Nonetheless, he could not acquit himself from being guilty of what has happened, but during this time, it is entirely out of his power. The catastrophe of *King Lear* is obviously, what pointed out by the moralizing of the fool. The fault of the king's decision ruined the life of perfect, loyal, faithful and innocent characters such as his daughter Cordelia, Kent, and also the dutiful Edgar even his ruin is not directly from Lear, "but from the errors or crimes of others" (Courthope, 1895).

The exhausted Lear tried to have a reunion with his alienated daughter, Cordelia, attempting to control himself and give it a fresh awakening, but he was not given such a chance to be shocked by Cordelia's murder which sent him back into the insanity throughout the rest of the story. The King's part is a significant role because it is an invention of his stupidity. He stands over the body of Cordelia after death to make his story a great tragedy. However, from such situation it appears that Lear is a "good, confiding, loving ruler and father, who was so cruelly treated by two of his daughters; who suffered all the indignities of outrageous fortune; who lost his wits, and was finally restored to his senses and his loving Cordelia, only to have her die in his arms" (Walker, 1878) then he "dies, holding the body of his murdered daughter" (Bradley, 2010: 49).

Wise Fool

I am better than thou art now; I am a fool, thou art nothing (Act I, Scene IV: 132).

"The point here is that the Fool at least has a function, whereas Lear does not" (Coleman, 2011, p. 82).

The Fool is a character who acknowledged himself as a jester, who has recognized the fact that he is no more than a fool under the service of the king. Nevertheless, the Fool's values are based on the hypothesis that everybody is a comic and the utmost is the one who does not distinguish himself as a fool. The Fool, in *King Lear*, is one of Shakespeare's typical comics of high characters. He "had the most original and engaging stage business" (Croteau, 2011). The Fool in *King Lear* is the wisest personality since he is the single performer who comprehends the incentives of the King among his daughters. The Fool continually mocks the King and makes him laugh; he is the better one to make Lear recognizes himself and sees the madness of his self-regarding, and reckless habits. He is a funny character with a swift language that amuses Lear and "expresses sentiments similar to the riddling answer when he, again and again, castigates Lear for giving up his possessions and thereby putting himself at the mercy of his daughters" (Rutz, 2013: 63). He is given a tongue to judge everybody in the play. He comments:

"If thou wert my fool, nuncle, I'd have thee beaten for being old before thy time.
Lear. How's that?

Fool. Thou shouldst not have been old till thou hadst been wise." (Act I Scene V: 142)

And he adds saying: "If a man's brains were in's heels, were't not in danger of kibes!" (Act I Scene V: 141).

The character of the Fool in *King Lear* in particular and in most of the Renaissance dramas, in general, has an intuitive choric task which creates in the listeners' minds a sort of lyrical speech that attracts the minds to the beauty of wisdom. The "Fool supplies what is in effect a running choric commentary on a world gone to the dogs, already lost in consequence of a king's folly but not yet seen by others to be so" (Lennard, 2010: 83). Hence, poetry is an elevated language that expresses the deepest large and meaningful pictures; it is "the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquillity" (Waugh, 2006: 53). On such a description, it is believed that the one who can articulate the poetry of profound meaning is not only a poet but also a philosopher and a wise one. The Fool is a wise poet where wisdom springs from poetry. Some examples show the prudent and powerful portraits by the Fool:

Have more than thou showest,
Speak less than thou knowest,
Lend less than thou owest,
Ride more than thou goest,
Learn more than thou trowest,
Set less than thou throwest; (Act I Scene IV: 130).

...
Fathers that wear rags
Do make their children blind,
But fathers that bear bags
Shall see their children kind.
Fortune, that arrant whore,
Ne'er turns the key to th'poor (Act II Scene IV: 162).

...
That sir which serves and seeks for gain
And follows but for form,

blisters¹



Will pack when it begins to rain
And leave thee in the storm.
But I will tarry, the fool will stay;
And let the wise man fly;
The knave turns fool that runs away;
The fool no knave, perdy¹ (Act II Scene IV: 163).

In the Elizabethan dramas, the characters of fools, jesters and clowns are conventional because of the unfamiliar function that comprises contradictions and representing absurdity and paradox of the age. They are most regularly described with insanity, madness, nonsense, baloney, folly, and other similar synonyms. "The Fool in *King Lear* is ... a complex, disputable case" (Hornback, 2000: 116), furthermore, he "serves also as a foil to Lear" (Davis, 2012: 272). That is, fools are detached slightly from the direct action in a play and they can be portrayed as the perfect commentators or observers in the play.

Shakespeare made the Fool in the play a new type of entertainment. Our dramatist pronounces the coming of the Fool many times before he is shown: "Where's my knave? my fool? Go you, and call my fool hither" (Act I, scene IV: 126). In addition, Lear again says, "I have not seen him this two days" (Act I, scene IV: 127). The Fool is a skilled entertainer but rebels contrary to the foolishness of all persons nearby. He is always facing intimidation specifically from the ones he displeases, so he tries to evade their anger to earn his livelihood by entertaining them. He has the ability to survive in a treacherous world around him. The Fool is an outcast entertainer, knows whom he can deride sometimes overtly with Lear and sometimes covertly especially with the disrespectful elder daughter, Goneril. She is "avaricious, and thought great scorn of her father, because he maintained so great a retinue, and did nothing for it" (Courthope, 1895).

The Fool's reprimand in fact constitutes his unflinching reaction to Lear throughout the first act. If Goneril Lear's daughter berates him for the rowdiness of his retinue (I.iv. 219), the Fool criticizes him for not knowing himself too and specifically so for lacking insight into what motivates people (Raspa, 2016: 54).

In this drama, Shakespeare alarms the spectators to concentrate on a different sort of jester. The King expects that his fool shall amuse him, but the fool did more; the Fool assists as a veracity teller. Kent identifies the character confirming that the fool does not behave like a fool, but he is more than just a fool; Kent says: "This is not altogether fool, my lord" (Shakespeare, 2005: 294), conceiving that the Fool's speech has deep meaning than only to entertain. The Fool, so to speak, can be esteemed as one of the greatest stimulating performers in the Shakespearean principle because he bears multiple contradictions with various meanings and implications within his taste for paradoxes, ambiguous, and in being a wise Fool. He "was wiser in his day than the king, and told his majesty many pointed truths about his unnatural daughters, under the thin guise of a jest, until the King of Britain was goaded to exclaim (Walker, 1878):

How sharper than a serpent's tooth it is
To have a thankless child (Act I, scene IV: 255)!

The Fool is the only one, beside The Earl of Kent, who dares to tell the king about the reality of his behavior and conduct. Much is exuberant and celebratory about him and his capability to undertake diverse roles and wisely teasing supporters as well as entertaining his audience. He is a pariah who does not demand a part of

¹ a corruption

life, which attempts to ignore him. His mockery against his king is shortly twisted to care. He is a raconteur of the chronicle and he provides a consistent attitude parallel to the action. It is the skillfulness of Shakespeare to make the Fool a wise character of explicit philosophical expressions such as witticisms, wisecracks, jokes, and puns, as well as having the ability of prediction and prophecy. "Through jokes, puns, riddles, and rhymes, the Fool opposes and remains loyal to Lear by estranging the King from his customary relationship to speech" (Sun, 2010: 33).

The Fool compares and parallels himself with Lear where the Fool ironically offers his cap to Kent similarly as the king offers Kent money.

Let me hire him, too; here's my coxcomb.

[Offers Kent his cap] (Act I, scene IV: 128).

With such comic-wisdom, The Fool satisfies the readers or spectators when he appears at the time that the king is paying Kent for his help knowing that Kent, at the moment, is disguised.

In *King Lear*, the Fool makes the audience and reader a vital component of the tale repeatedly focuses on issues such as perspective and subjectivity. The fool is neither symbolic nor realistic; he is the only one who has no real name. He plays a significant role in the world of thoughtlessness inhuman. He seems to be a character interrogating the dualities of all and nothing, wisdom and recklessness, fidelity and betrayal, rashness and sight, in addition to madness and sanity. As a character bestowed inherent wisdom, "the Fool reflects on the issues at a deeper level" (De Haan, 2003: 20).

As critics mostly point out, the Fool occupies a specific connection to both the action on the stage and the audience in the play and out at the same time. He is a commentator as the chorus to the readers and spectators. As an impartial observer, the Fool is effortlessly situated for his part as a wise poetic go-between. He has been added a role as an outer viewer who appears to discern the events greater than other characters in the story. Nevertheless, he leaves the platform once his existence is no longer necessary. He makes his extraordinary going away before he is reincarnated by a different unwanted comic. He has been given an additional authority commonly used for commenting on the action from outside.

The Fool is unlike any other personality, he undertakes the role of a clairvoyant, and his final speech at the end of act one shows his ability to intelligently predicting that

She that's a maid now, and laughs at my departure,

Shall not be a maid long, unless things be cut shorter (Act I, scene V: 142).

There is an indication about a visionary threatening addressed to the audience prophesying that things will be worse in the kingdom. "It is in his *Lear*, the King's Fool pronounces a sort of Dogrel Prophecy" (Vickers, 2009: 434). He realizes things that cannot be so by others, although no one pays attention to his ideas owing to being a fool.

The Fool shows so many sagacious remarks especially in his second entrance where he finds Kent, captive in stocks as he forecasted, he receives hilarity from one who is typically being laughed at: "Ha, ha, look, he wears cruel garters. Horses are tied by the heads, dogs and bears by the neck, monkeys by the loins and men by the legs: when a man is over-lusty at legs, then he wears wooden nether-stocks" (Act II Scene IV: 160).

When Lear asks Kent the reason for being plunked in the stocks, our wise Clown steps in a strange and imaginative tirade that nobody around him appears to comprehend, he perceptively says:



We'll set thee to school to an ant, to teach thee there's no labouring i'th winter. All that follow their noses are led by their eyes but blind men, and there's not a nose among twenty but can smell him that's stinking. Let go thy hold when a great wheel runs down a hill, lest it break thy neck with following. But the great one that goes upward, let him draw thee after. When a wise man gives thee better counsel, give me mine again; I would have none but knaves follow it, since a fool gives it (Act II Scene IV: 163).

It is planned that the character of the Fool has only the name of 'Fool.' He stands as a model of shaping himself in every situation; he fashions himself afresh for each specific spectator that he acts to, creating a new actor in every process. The Fool does not accept the traditional role of a natural jester rather than make a thoroughly different character. He primarily uses his speeches in separate occasions to play roles for a diverse audience and has the ability to implement various parts and undertakes several faces for the spectators, a comic, a clairvoyant – even he knows that all shall not heed his cautions until very late → and a philosopher to suit all cases. He, in several conducts, is an illustrative instance of the comic character which has been produced and he is connected with reincarnation once, with joyous negotiation once, and with a joy of change in another. The Fool stops to entertain his master, but he tries to be a means of relief for his master.

He has the ability to tell certainties that might cost others life and simultaneously is capable of giving laughter, the word that might charge a wise person his life is astonishingly amusing when spoken by a fool. The Fool may ironically tell the truth of substantial insults, but the reaction against his irony is met with encouraging pleasure. "He's mad that trusts in the tameness of a wolf, a horse's health, a boy's love, or a whore's oath" (Act III Scene VI: 297). The Fool is doing the role of a mad character, but in fact, he is rational.

The Fool is chuckling at the king and sometimes at himself to create a sort of amusement to the environment. His real change showing himself as a wise character is more than just a fool when he accompanies the king through the hurricane that makes a new relationship between the two. Whereas the Fool's conversations earlier are mostly used to affront the King, now his speech is a solace for the king. When the Fool appears for the second time, his predictions have come true, starting from when his two elder daughters abandon the King. He is left to fend himself a shelter inside the storm shouting, swearing, blaspheming, and cursing. "As he raged and cried, the storm intensified" (Atwood, 2013).

The Fool counsels what he thinks true according to his heart and mind, for he states that he ought to do as he has done with his customers, including the King himself. He is acquainted with the belief that it is preferable for a man to sacrifice his pride than to lose his life. He predicts, illustrating their predicament amidst the tempest, wind, and rain in the wood that wrong flattery from the members of the family is still better and wiser than facing merciless death in the jungle that the catastrophic condition they are suffering now neither a wise nor a fool can bear it.

"O nuncle, court holy water in a dry house is better than this rain-water out o' door. Good nuncle, in, ask thy daughters blessing. Here's a night pities neither wise men nor fools" (Act III Scene II: 177).

He remains loyal to his principal but his role keeps on reversed, in this situation, it can be said clearly that the fool is a sensible man and Lear is the fool:

"Blow, winds, and crack your cheeks! Rage! blow!

You cataracts and hurricanoes, spout
Till you have drench'd our steeples, drown'd the cocks!...
Strike flat the thick rotundity o'th'world,
Crack nature's moulds, all germens spill at once
That makes ingrateful man" (Act III Scene II: 177).

Imaginably it is appropriate that it is the Fool's last foremost speech, for the king starts to replace the Fool's part as the play's chief wise character. The Fool also understands that and tells the audience that he needs to make his exit soon, and so he provides them a mystifying little talking to ruminate before his leaving "And I'll go to bed at noon" (Act III Scene VI: 198). Consequently, our Fool "ends with a perfect time-paradox" (Lennard, 2009: 83).

At the moorland, the Fool is entirely terrified by the arrival of Poor Tom, the camouflaged Edgar at the time the King starts to become mad and behave like a fool. The Fool comments on the horrified state he and the King are in; saying: "This cold night will turn us all to fools and madmen" (Act III Scene IV: 187). However, still handling to preserve his amusing soul, the Fool reproaches his principal for tearing off his garments in perplexing weather of "naughty night to swim in" (Act III Scene IV: 190).

The most prominent attribute for the Fool is spontaneous, remarking on the matters of the play. The Fool, in King Lear, is a person who steadily talks to the ears by presenting wise observations directed to the spectators through axiomatic proverbs or maxims. He is the one who makes the audiences, as well as the readers, recognize the immense intricacy of the misjudged connotations. He is the central mediator to convey the dramatist's theme. As the mediator, the Fool is a crucial connector of the action; he is the voice of the author, which intervenes between the playwright and the story from one side and an indicator of the story to the readers and audiences. The Fool is the crucial realization in the play with his distinguished part to make a definite expectable mutual accepted ambiguous response in the viewers or readers.

Conclusion

In different points, the King's struggles demonstrate his suffering from his decisions, which resulted in being mad, and acts like a comedian. King Lear has shown us practically that his behaviors are closer to being a fool more than a rational character, on the contrary to the conduct of the character of the Fool. Lear's unwise decision of banishing his faithful daughter, Cordelia, was the first nail digging in his state that resulted in his painful doom at the end. The Fool is clearly seen as a punster, an amusing character, a philosopher, and an augur. He is a wise comic actor since he recognizes how to adapt the presentation to appropriate spectators for he is an entertainer.

The Fool exercises comedy to devalue the palpable effect of tragedy, which covers the whole situation. No doubt that the Fool is a thinker who admits the circumstance that his direction is unnoticed by those who try to find jesters stand as philosophers. The Fool is a punster who presents witticisms on individuals around him simultaneously carries their favor. He is a fool that behaves as a clairvoyant. His wisdom and sanity make him a real friend to his master in the time of need.

The Fool considers that the universe is mere idiocy and he uses the best of his intellectuality to regard it intrinsically. The Fool is a professional comedian, who identifies the proper time to speak and to keep quiet;



his professionalism is conceived through his ability to correctly appear as well as disappear, which proves that he is a wiser character. The analysis, mostly, shows that in *King Lear* the king behaves like a fool and the real Fool seems to be wise.

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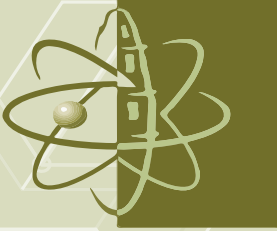


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